I revelled in Puck and his impish pranks, and unconsciously realised that it was a part in which the imagination could run riot. I believe I played it well, but I did not *look* well, and I must contradict emphatically the kind assumption that I must have been a " delightful little fairy." As Marnilius I was really a sweet little thing, hut while I was playing Puck I grew very gawky—not to say ugly ! My hair had been cut short, and rny red cheeks stuck out too much. I was a sight!

The parts we play influence our characters to some extent, and Puck made me a bit of a romp. I grew vain and rather " cocky," and it was just as well that during the rehearsals for the Christmas pantomime in 1857 * was tried for the part of the Fairy Dragonetta and rejected. I believe that my failure was principally due to the fact that Nature had not given me flashing eyes and raven hair—without which, as every one knows, no bad fairy can hold up her head and respect herself. But at the time I felt distinctly rebuffed, and only the extreme beauty of my dress as the maudlin "good fairy" Goldenstar consoled me. Milly Smith (afterwards Mrs. Thorn) was Dragonetta, and one of her speeches ran like this :

" Ungrateful Simple Simon 1 (darting forward) You thought no
doubt to spite me 1
That to this Royal Christening you did not invite me 1
BUT—(Mrs. Kean: " *You must plaster that 'but* on the white wall at the back of the galkvy"}*—
But oa this puling brat revenged Til be 1
My fiery dragon there shall have her broiled for tea 1"

At Ryde during the previous summer my father had taken the theatre, and Kate and I played in several farces which the Keeleys and the great comedian Rohson had made famous in London. My performances as Waddilove and Jacob Eajrwig had provoked some one to describe me as " a